MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS

Held in Washington, D.C., February 11, 1949.

The fifth meeting of the Commission of Fine Arts, during the fiscal year 1949, was held in its Office in the Interior Department Building, on Friday, February 11, 1949. The following members were present:

Mr. Clarke, Chairman,
Mr. Finley,
Mr. Aldrich,
Mr. Reinhard,
Mr. Murphy,
Mr. Lawrie,

Also H. P. Caemmerer, Secretary and Administrative Officer.

The meeting was called to order at 9:30 a.m.

1. APPROVAL OF MINUTES OF PRECEDING MEETING: The Minutes of the Meeting of the Commission of Fine Arts, held on January 10, 1949, were approved.

2. REAPPOINTMENT OF CHAIRMAN CLARKE: Mr. Clarke having completed his four-year term of service, a letter was sent to the President, signed by all the other members of the Commission, expressing their appreciation of the services rendered by Chairman Clarke and recommending his reappointment (Exhibit A)

3. TOMB OF THE UNKNOWN SOLDIER, WORLD WAR II: An informal discussion took place regarding the proposed Tomb of the Unknown Soldier of World War II.

Chairman Clarke stated that Lorimer Rich was in Washington a few days ago to talk with General Hastings regarding the designs for this memorial and that he had heard that the Office of the Quartermaster General and others were in favor of the open scheme which had been favored by this Commission. The next move is to take up the matter with the Secretary of Defense and the President and for this they would like a letter from the Commission of Fine Arts.

The Commission felt that since the plans submitted were discussed only in a preliminary way, no such letter should be forthcoming at this time, but

that if a letter is urgently requested the drawings should be resubmitted to the Commission. Chairman Clarke read from the Transcript of Record of the meeting of the Commission of Fine Arts held on January 10, 1949 (Exhibit B).

Mr. Murphy suggested that a working model be made of the scheme that had been favored (A-1) covering the area beginning at the East end, near the circular fountain, to the driveway at the west side of the Amphitheatre. It should be drawn to scale and would be about five feet in length. It should show existing conditions, and have a movable center section so as to show the steps removed with the facade simplified, and also to show the open scheme.

The Commission unanimously concurred in this suggestion to have a working model made, and the matter was brought to the attention of General Hastings accordingly (Exhibit B-1).

4. WHITE HOUSE FURNISHINGS: Chairman Clarke read the following letter which he received from Hon. H. G. Crim, Chief Usher of the White House:

February 7, 1949.

My dear Chairman Clarke:

Transmitted herewith is copy of a memorandum from Mr. A. E. Demaray, Associate Director, National Park Service, wherein he relates the desire of an anonymous person to advance a considerable sum of money for use in connection with furnishings the reconstructed White House.

May I, therefore, seek the services of your kind offices in presenting this matter to The Advisory Committee on Furnishings of the White House and obtaining its views and suggestions on the matter.

I am informing Mr. Demaray of this reference and I trust you will feel free to contact him directly on the matter if it is deemed appropriate.

Very truly yours,
H.G.Crim,
Chief Usher.

COPY
Department of the Interior
National Park Service

January 28, 1949.

MEMORANDUM FOR: Mr. H.G.Crim, Chief Usher,
The White House.

As I told you over the telephone this morning, Under Secretary of the Interior Oscar L. Chapman has told me that an anonymous donor would like to make an appropriate gift to the White House. The gift may range in value from $5,000 to $25,000 and may take any form desired, such as a painting,

with the selection of subject and artist to be at the discretion of proper authorities. It is understood that no strings are attached to this offer.

It would be appreciated if you would present this matter to The Advisory Committee on Furnishings of the White House and obtain its views and suggestions.

It also would be appreciated if you would acknowledge receipt of my memorandum so that Under Secretary Chapman may inform the proposed donor that the matter is being taken under advisement, and that some suggestions will be made at an appropriate time when the restoration of the White House is nearing completion.

A.E.Demaray,
Associate Director.

The Commission discussed the subject and expressed their apprecation of the proposed gift. However, the Commission felt that in view of vast amount of repair work under way in the White House it would not be necessary to confer with the Advisory Committee on White House Furnishings at this time.

Mr. Lawrie suggested that, if $25,000 can be secured, it would be highly desirable to have two marble busts made, each mounted on a suitable pedestal, of Washington and Jefferson by Houdon; at the present time simply two small plaster casts of these national heroes are in niches on each side of the entrance to the Blue Room. The Commission concurred in this suggestion, and Mr. Crim was informed accordingly (Exhibit C).

5. PAINTING FOR THE DEPARTMENT OF AGRICULTURE: Under date of February 8th the following letter was received:

Dear Mr. Clarke:

In furtherance of correspondence concerning the inclusion of Mrs. A.M. MacNamara, who paints under the nom de plume of Greta Kempton, in your list of accepted portrait artists, I would like to inquire if there may be further favorable information concerning her availability.

Indications in the press of her work in connection with the painting of portraits of prominent officials of Government, have led me to secure the latest information in this respect. Normally we do not pursue our queries as a result of press information, but this instance seemed to have peculiarly interesting aspects as to warrant possible favorable consideration.

Sincerely yours,

Arthur B. Thatcher,
Chief, Office of Plant and Operations.

The Commission considered the matter and advised that they were not familiar with paintings by Greta Kempton, and therefore could not undertake to express an opinion on the subject:

The Commission recommended the following four painters, from which one should be chosen to paint the portrait of former Secretary of Agriculture Anderson:

Mr. Franklin Watkins, 683 Fifth Avenue, New York City,
Mr. Louis Betts, 912 Fifth Avenue, New York City,
Mr. Gardner Cox, 88 Garden Street, Cambridge, Mass.
Mr. Sidney E. Dickinson, 154 West 57Th Street, New York City.

A report was sent to Dr. Thatcher accordingly(Exhibit D).

6. MEMORIAL PLAQUE FOR THE DEPARTMENT OF THE INTERIOR: Under date of February 9, 1949, a letter with design was received from the Memorial Committee of the Department of the Interior, requesting the advice of the Commission of Fine Arts regarding the placing of a memorial plaque in honor of Interior Department employes of World War I and prior wars; and 154 employes of World War II.

The Committee proposed placing the names on tablets of stone on the cheek blocks flanking the C Street entrance to the building, with potted plants and concealed illumination at the bottom.

The Commission felt it would mar the entrance to the building to have the tablets erected at the entrance to the building. Also, the idea of having plants and concealed illumination was not favored. The design was, therefore, disapproved.

The Commission recommended the use of four panels in the lobby of the C Street entrance for tablets appropriately designed. As to style, the Interstate Commerce Commission World War I Memorial Tablet, designed by the late Charles A. Platt, and the Agricultural Department World War I Memorial Tablet, by John Flanagan, were recommended. The Memorial Committee was informed accordingly (Exhibit E-1).

7. SERVICE BUILDINGS FOR THE NATIONAL ARBORETUM: Mr.A.S.Thorn, Acting Supervising Architect, Public Buildings Administration, submitted designs for the following buildings:

Superintendent's Residence,

Propagator's Residence,
Motorized Equipment and Storage Building,
Farm Machinery Storage Building,
Head and Greenhouse.

Mr. Thorn also introduced Mr. W. G. Cadmus, Senior Architect Engineer, and H. A. Gunning, Assistant Director, U. S. National Arboretum, both of the Department of Agriculture, and Mr. L.L. Hunter, Assistnat Chief of Design, Public Buildings Administration.

Mr. Thorn said that these buildings were designed to fit locations designated in the plot plan of the National Arboretum heretofore submitted.

The architect members of the Commission inspected the drawings and on their recommendation the Commission approved them with the suggestion to change the location of the boiler room, so as to bring the chimney to the center bay of the Greenhouse (Exhibit F).

8. ANDREW W. MELLON MEMORIAL FOUNTAIN: Messrs. Eggers and Higgins, architects of the Andrew W. Mellon Memorial Fountain, submitted a revised location plan, made pursuant to a conference with the National Capital Park and Planning Commission and officials of the District of Columbia Highway Department, regarding the location of the fountain at the location heretofore agreed upon at the intersection of Pennsylvania and Constitution Avenues, near the National Gallery of Art. In this design the fountain had been placed further to the west, so as not to interfere with a proposed traffic arrangement adjacent to the reservation. The Commission approved the design (Exhibit G).

Mr. Lawrie thought it would help the fountain if the height of the lower basin were increased in height approximately eight inches. This suggestion was conveyed to the architects.

9.ILLUMINATING THE THOMAS JEFFERSON MEMORIAL: Under date of January 25, 1949, the following Memorandum was received:

MEMORANDUM FOR: Mr. H. P. Caemmerer,
Fine Arts Commission.

Congressman Clyde Doyle of California has written to the Secretary of the Interior, urging that the Thomas Jefferson Memorial be permanently

illuminated at night. I would like to discuss this matter with you with a view to receiving an expression of opinion from the Commission of Fine Arts regarding the desirability of such a project.

Irving C. Root,
Superintendent.

COPY

February 2, 1949.

Hon. Clyde Doyle,
House of Representatives.
My dear Mr. Doyle:

I was greatly pleased at the suggestion contained in your letter of January 14 that the Thomas Jefferson Memorial be illuminated during Omaigira Week, and I directed the office of National Capital Parks to undertake the project during Inaugural week. This was done and the lights were operated on the evening of Wednesday, January 19, and continued through Sunday, January 23.

The extent of the temporary lighting of the memorial was of necessity limited by the amount of available equipment but we feel that a creditable showing was made. The light was well distributed over the north facade and the east and west sides of the Memorial, but the spotlights used on the south facade did not give a pleasing effect. Unfortunately, no floodlights were available to correct this situation.

We will ask the Commission of Fine Arts to give us an expression of opinion concerning the advisability of permanently illuminating the structure. In the event that it is held to be desirable, we shall make a study of the cost of the installation and request funds for the purpose in connection with the submission of our next budget estimates.

I am greatly pleased at the keen interest which you continue to exhibit in the national memorials and the valuable suggestions which you have made for improving their attractiveness to the people. I am also grateful for your thoughtful expression of appreciation for the work which the Department of the Interior is doing.

Sincerely yours,
OSCAR L. CHAPMAN,
Under Secretary

EJK: clj
cc: Commission of Fine Arts,
Mr. Kelly.

The Commission discussed the subject with Mr. Harry T. Thompson, Assistant Superintendent, National Capital Parks. Mr. Thompson was advised that the Commission of Fine Arts have deprecated the flood-lighting of monuments and memorial statues in the National Capital over a period of many years. An exception has been made in the case of the Washington Monument to protect it from airplanes. The Dome of the Capitol is not under the jurisdiction of this Commission. Mr. Root was advised accordingly (Exhibit H).

10. AMERICAN BATTLE MONUMENT COMMISSION: Brig. Gen. Thomas North, Secretary, and Mr. John F. Harbeson, Consulting Architect, of the American Battle Monuments

Mr. John F. Harbeson, Consulting Architect, of the American Battle Monuments
Commission, Room 1124, Munsey Building, Washington, D. C.

Dear Mr. Harbeson:

I was greatly pleased at the suggestion contained in your letter of January 14 that the Thomas Jefferson Memorial be illuminated during Daylight Week, and I directed the Office of National Capital Parks to undertake the project during Inaugural week. This was done and the lights were operated on the evening of Wednesday, January 19, and continued through Sunday, January 23.

The extent of the temporary lighting of the memorial was of necessity limited by the amount of available equipment and we feel that a creditable showing was made. The light was well distributed over the north facade and the east and west sides of the memorial, but the spotlights near on the south facade did not give a pleasing effect. Unfortunately, no floodlights were available to correct this situation.

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Sincerely yours,

DOUGLAS I. CHAPMAN,
Under Secretary

DIM:dj

cc: Commission of Fine Arts,
Mr. Kelly.

The Commission discussed the subject with Mr. Harry T. Thompson, Assistant
Superintendent, National Capital Parks. Mr. Thompson was advised that the
decision of the Fine Arts have deprecated the flood-lighting of monuments and
artial avenues in the National Capital over a period of many years. An exception
been made in the case of the Washington Monument by reason of fire hazards.
Case of the Capitol is not under the jurisdiction of this Commission. Mr.
was advised accordingly (Minute 5).

10. AMERICAN BATTLE MONUMENTS COMMISSION: Brig. Gen. Thomas Jordan, Secretary,
Mr. John F. Harbeson, Consulting Architect, of the American Battle Monuments

Commission, Room 1124, Munsey Building, Washington, D. C.

Dear Mr. Harbeson:

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10. AMERICAN BATTLE MONUMENTS COMMISSION: Brig. Gen. Thomas Jordan, Secretary,

ommission, submitted designs and models as follows:

(a) Sureanes: Mr. Harbeson presented a model of the World War II Memorial roposed for Sureanes by William and Geoffrey Platt, Architects, of New York City. t proposes to enlarge the World War I Chapel, designed by their father, the late harles A. Platt, so as to add wings for a chapel and a museum to flank the cent- al portion of the building.

The Commission felt that the wings are in right proportion and that the nlarged building, as indicated by the model, looks well. The Commission, hereupon approved the model. Also the Commission approved the general direction f proposed interior sculptural embellishments, but asked that these be given urther study. The Commission urged retention of the allée of trees as an ap- roach to the chapel. (Exhibit I)

(b) St. Avold Cemetery: Mr. Harbeson submitted a model by Messrs. Murphy nd Locraft, architects, for St. Avold Cemetery, in the eastern part of France. he model showed the location proposed for the chapel, which is to be 80 feet ide and as high. A pool is to be in back of it. The graves area is in front f the chapel.

The Commission felt (Mr. Murphy being absent) that it will be a very in- resting lay-out and approved the model (Exhibit I-1).

It was suggested that study be given to the use of high relief over the door, instead of simply lettering; and also a method for getting on the roof of the chapel for purposes of repair work when necessary.

(c) St. Laurent Cemetery (Omaha Beach Head): Mr. Harbeson said that this model, which he was submitting, was made for his firm, Harbeson, Hough, Livingston and Larson, to commemorate the crossing of the American soldiers from England to France, on D-Day, June 6, 1944, the most important crossing of the Channel since the time of William the Conqueror in 1066 A.D. The Cemetery will be at the edge of the bluff, where the soldiers landed. It is planned to have a memorial chapel, and a map with a sunken garden. There will be panels showing the names of the missing. There will be about 10,000 graves. Mr. Harbeson said it is proposed to use French limestone for the buildings, but granite may be finally selected as the gales and salt sprays are very strong. The Commission expressed preference for granite.

The Commission approved the scheme as shown by the model and drawings, and recommended that granite be used instead of limestone for the chapel and panels (Exhibit I-2).

(d) Sculpture for the Memorial Chapel, Draguignan Cemetery: Mr. Harbeson submitted a model for sculpture by Edmond Amateis for the American Military Chapel at Draguignan. Advice was requested as to the use of an inscription; two were offered, and the following by Hervey Allen was chosen:

The brave men who lie here
Will not have died in vain
If the generations following after them
Shall live in freedom.

On the recommendation of Mr. Lawrie, the Commission approved the model. The Commission recommended that the panels be done in granite (Exhibit I).

(e) On the recommendation of Mr. Reinhard, the Commission approved the appointment of Richard K. Webell as the landscape architect for the American Military Cemetery at Neuville on Condroz, France, collaborating with the architects.

(f) Sculpture for the American Military Cemetery at Cambridge, England: Mr. Harbeson stated that some months ago the Commission of Fine Arts advised that if a Cross is used on the exterior of this Chapel, the Shield of the United States should be omitted and vice versa; the American Battle Monuments Commission would like to retain the Cross. Now the architects, Perry, Shaw and Hepburn urge the retention of the Shield also.

Mr. Lawrie stated that there is nothing wrong with the symbolism, God over the country and thought the Shield could be worked in so that there would not be any question about it. He advised that the Cross should have a base.

Thereupon, the Commission concurred in the suggestion of Mr. Lawrie that the Shield, if used, be so carved as not to throw shadows, and that the Cross be given a base (Exhibit I).

(g) The Commission ratified the appointment of Arthur A. Shurcliff, of Boston, as collaborating landscape architect for the American Military Cemetery at St.James, France (Exhibit I -1).

(h) The Commission ratified the appointment of Joseph Kiselewski as sculptor collaborator for the American Military Cemetery at Margraten, Holland (Exhibit I-2).

(i) The Commission ratified the appointment of Michael Lantz as sculptor collaborator for the American Military Cemetery at St. Avold, France (Exhibit I-3).

(j) The Commission expressed gratitude for a letter of appreciation received from Acting Chairman Robert G. Woodside of the American Battle Monuments Commission, as follows:

January 26, 1949.

Dear Mr. Clarke:

As Acting Chairman of the American Battle Monuments Commission, I wish to thank you for the most valuable assistance and support we have received from your Commission in the World War II program for overseas cemeteries. I express the opinion of the entire Commission when I tell you that your help has been of great service to us in the great patriotic undertaking of ours.

Sincerely yours,
Robert G. Woodside. (Exhibit I-4)

11. PAN AMERICAN ANNEX: Mr. Harbeson stated:

The Pan American Union, as you know and as you said, should have curbs on Nineteenth Street and Constitution Avenue designed for setting back.

They are coming to a place where they are going to work around there, and the Pan American Union said it is not going to spend a lot of money to alter the curbs, and the District of Columbia Government apparently is not ready to pay for the extra paving. Have you any way to force people to do that? Should it be put on now, so that, when the curbs are moved back everything will be proper?

Chairman Clarke stated, "You can't change the curb until the whole curb is changed for the Avenue. Why don't you put your sidewalk up to the point where the permanent curb will come, and leave the rest of it? Can that be done all right?"

Mr. Harbeson replied "Yes." The Commission agreed to this and Mr. Harbeson was formally advised accordingly (Exhibit J).

12. UNITED STATES SENATE AND HOUSE OF REPRESENTATIVES CHAMBERS: Mr. Francis P. Sullivan, architect, submitted in behalf of the Honorable David Lynn, Architect of the Capitol, samples of materials proposed for renovating the United States Senate and House of Representatives Chambers.

Mr. Harbeson, being the Consulting Architect for this project, stated that Tavernelle marble cannot be had and to take its place Hauteville (French) marble is proposed, being nearly the same color but without the graining.

The Commission, after consideration, approved the use of Hauteville (French) marble, as proposed.

Regarding the use of nylon or silk fabrics, the Commission expressed its preference for the use of silk, but, before taking final action in the matter, suggested to Mr. Harbeson that it be made the subject of further inquiry and study. Mr. Finley informed the Commission that silk was used for the walls in the National Gallery of Art, and, because the building is air-conditioned (as is the Capitol) it is clean, and it hasn't spotted nor faded.

As to a location for the Senate clock, the Commission recommended that it be kept to the first-floor level (Exhibit K).

13. STATUE OF GENERAL ARTIGAS: Mr. Thompson, Assistant Superintendent of the Office of National Capital Parks, called attention to a recommendation made

by Ambassador Mora, of Uruguay, that a Uruguayan architect Senor Mario Paysse Reyes, Dean of the National School of Architecture of Uruguay, be appointed collaborating architect in connection with designing the pedestal of the Statue of General Jose Gervasio Artigas, to be erected on a reservation at Eighteenth Street and Constitution Avenue, near the Pan American Annex.

Chairman Clarke stated that he heard about this matter from Acting Assistant Superintendent Horn, during the illness of Mr. Thompson, and had replied to Mr. Horn, disapproving the idea above suggested, since it was understood that the Architects of the Pan American Annex, Harbeson, Hough, Livingston and Larson, were to design the pedestal. Also, the sketch made by Senor Paysse Reyes was not satisfactory. The Commission concurred in the action of the Chairman in this matter (Exhibit L).

Mr. Thompson was satisfied with the action taken since, he said, quite definite commitments have been made with Harbeson, Hough, Livingston and Larson to design the pedestal.

14. ARTICLE ON PIERRE CHARLES L'ENFANT IN THE INAUGURAL PROGRAM: Chairman Clarke called attention to an article entitled "Pierre L'Enfant and the Plan of Washington," by the Secretary, which appeared in the Official Inaugural Program (pages 54-55). He expressed the desire to have copies of it for the Commission.

The Secretary stated that the article was limited to two pages, but that it is comprehensive, and pointed out that this Commission has been of particular help in carrying out the Plan of Washington. A copy of the Program was sent to each of the members of the Commission.

15. FREER GALLERY OF ART: The Commission inspected a number of objects of art presented by Director Wenley as being proposed for purchase and approved them (Exhibit M).

16. PLANS FOR BUILDINGS, SESQUICENTENNIAL CELEBRATION: The Commission reconvened at 3:00 p.m., to consider plans and designs submitted by Mr. Edward

Boykin, Director of the National Capital Sesquicentennial Commission. There were also present Mr. Archie P. Burgess, representing Leon Chatelain, Jr., Architect, Mr. Merie S. Sager, Chief, Planning Division, and Mr. Harry T. Thompson, Assistant Superintendent, National Capital Parks.

Mr. Boykin made an introductory statement (Exhibit N) in which he called attention to plans for the Celebration, particularly with regard to inviting the Governors of the States to have State Exhibits, setting forth the history of each State and its accomplishments from the time it was a frontier wilderness. At the present time 43 States have responded and two territories, Alaska and Hawaii. Also the Departments of the Government were invited to participate and all responded except the Department of the Interior because of lack of funds. The Act of Congress providing for the Celebration (Public Law 203, 80th Congress, approved July 18, 1947) also contemplated inviting foreign governments and they have been invited by the Department of State to participate, but few responses from that source are expected.

Mr. Boykin said the most important question before the Sesquicentennial Commission now is where to erect the Exhibition Building. The designs submitted are for a site on the west side of the Washington Monument Grounds, fronting on Constitution Avenue with high pillars at the entrance, and an open-air theatre at the southwest section of the grounds; if the Commission of Fine Arts would not favor that location, Mr. Boykin said they then desired the building on the Mall. For the project, the Budget Bureau has allowed $1,500,000 and it is proposed to go to Congress with these building plans for a Hearing on the subject, with a view to securing this amount and an additional $1,500,000 originally estimated or a total of $3,000,000.

The Commission discussed the subject thoroughly. The idea of placing the Exhibition Building either on the Washington Monument Grounds or on the Mall was unanimously disapproved. The Commission stated that over a period of many

years the Commission of Fine Arts have regarded the area between the Capitol and the Washington Monument the most important part of the Plan of Washington and have kept temporary structures from this area; that visitors coming to Washington would want to see the beauty of this composition and they would certainly be disappointed if the area were turned into a "side-show."

Mr. Boykin called attention to sketches made a few months ago providing for an enlarged "Sylvan Theater" to hold at least 10,000 persons at the southeast end of the Washington Monument Grounds. Mr. Thompson said that this is in a hollow, surrounded by shrubbery, and does not affect the appearance of the Washington Monument Grounds and is continually used throughout the summer season for open-air plays. The Commission interposed no objection to its use for such purpose; it has been suggested for use to present a pageant on the history of the City of Washington by the dramatist Paul Green. Mr. Boykin said that Mr. Green has begun to write it.

As a suitable location for the Exposition Building, the Commission recommended a location in West Potomac Park, south of the Lincoln Memorial and adjacent to Independence Avenue. Chairman Clarke stated that millions of people go to see the Lincoln Memorial each year, so that the Exposition Building at this location would be conveniently located. The fact that the area is covered by temporary war buildings should not be a deterent factor. Mr. Thompson said that the Navy Department has agreed to dismantle them by June of this year; the Exposition Building can be erected in six months, and this would allow ample time to install the exhibits by April, 1950, when the Celebration is to open.

Thereupon Mr. Burgess asked if the designs for the building are satisfactory; he thought the building could be adapted to the proposed West Potomac Park site. Chairman Clarke then called for comments from the other members of the Commission.

Mr. Murphy said:

"I think, as a temporary exhibit representing the States,

with the amphitheater, the character is all right. It is not offensive at all. In fact, it is very well done. I think, if it could be in a site where it would not be in any way related to the plan and be out of the way, so the view from the west side of the Capitol would be preserved in order to show the plan of the City of Washington, which is the most interesting and important thing of all, it might be an interesting side show."

Mr. Reinhard said:

"I feel the way Mr. Murphy does. The main show for the Sesquicentennial is this here. This State Exhibit is a side show, as was the Midway at the Chicago World's Fair, which was secondary. It should be pushed off to one end of the lot."

Mr. Finley said:

"I think the buildings are very suited to the purpose. I think what we are celebrating is the City of Washington and we will have to show the people that have been coming here the development of the long thought-out plan. The heroes of this Celebration are George Washington and L'Enfant. It would mar the celebration to put it in the middle of the city. It is another show, other than the city itself, if these buildings were put in the center of the city. If they could be put in West Potomac Park, it would be a better solution and you would get better parking and it would work well as far as the crowds are concerned. No other great world capital would allow such an Exhibition Building in the center of the city."

Mr. Lawrie said:

"I cannot see anything of that sort being put on the Mall." He regarded the design of the buildings satisfactory.

Mr. Boykin agreed that the Sylvan Theater could be used and be separated from the State Building in West Potomac Park.

In conclusion, Chairman Clarke stated that the Commission of Fine Arts would help in the matter of getting the West Potomac Park area cleared for the Sesquicentennial Building. A Report was sent to Mr. Boykin (Exhibit O).

The Commission adjourned at 4:30 p.m. The Commission were the guest of Mr. Finley at luncheon at the National Gallery of Art. After the luncheon, Mr. Finley showed the Commission the David by Michelangelo on exhibition there through loan by the Italian Government. The Commission expressed their grateful appreciation for the opportunity to see it. It is the David of about the year 1530, portraying platonic features of the Greek period.

COPY

February 11, 1949.

Dear Mr. President:

The four-year term of service of Major Gilmore D. Clarke as a member of The Commission of Fine Arts having expired, we, the undersigned members of the Commission, respectfully recommend to you his reappointment.

Major Clarke has rendered outstanding service to the country, often at great personal sacrifice. He has given his services freely out of a deep sense of patriotic devotion to duty and because of his desire to further the aim of the Commission in maintaining the highest standards in the Fine Arts in this country. Because of his unusual training, experience, and achievement, we know of no one who is better qualified to deal with the complex problems that come before the Commission. His wise and devoted counsel in exercising the duties of Chairman, in the consideration of problems relating to the Fine Arts and City Planning, and the practical application of them, is most valuable. Also, Chairman Clarke serves as the landscape architect member of the Commission.

At the present time the Commission of Fine Arts is particularly concerned with plans and designs of the American Battle Monuments Commission to provide suitable memorials to commemorate those who served in the armed forces of this country in World War II. Also, the Commission is greatly interested in plans for the forthcoming Sesquicentennial Celebration, insofar as they relate to the Fine Arts. Major Clarke is deeply interested in both of these subjects, and the members of the Commission hope that we may continue to have the benefit of his experience and counsel on these and other matters that come before the Commission.

Faithfully yours,

David E. Finley,

William T. Aldrich,

Lee Lawrie,

Frederick V. Murphy,

Maurice Sterne,

L. Andrew Reinhard.

The President

The White House.

EXHIBIT A

EXHIBIT A

The White House

The President

I. Andrew Reinbardt

Maurice Stevens

Frederick T. Murphy

Leo Lewis

William J. Fleming

David R. Finley

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experience, and achievement, we know of no one who is better qualified
in the Fine Arts in this country. Because of his untiring industry,
further the aim of the Commission in maintaining the highest standards
a deep sense of patriotic devotion to duty and because of his deeply
of great personal sacrifice. He has given his services freely out of

Major Clarke has rendered outstanding service to the country, often

his responsibilities.
unselfish manner the Commission, respectfully recommend to you
members of the Commission of Fine Arts having examined, we, the

The four-year term of service of Major Clarke as a member of

Dear Mr. President:

February 15, 1939.

XXIX

EXTRACT FROM TRANSCRIPT MEETING OF THE COMMISSION OF FINE ARTS, JANUARY 10, 1949.

SUBJECT:

Tomb of The Unknown Soldier, World War II.

GENERAL HASTINGS: I have a very short formal statement. The Army is still treating the subject of the Tomb of the Unknown Serviceman, World War II, as classified material; that is, we do not consider it for public release at this time and request that any releases to the press be only in the form that the matter is under discussion.

We have found that the next of kin of our deceased service men and women are extremely sensitive to news articles and we feel we are justified in being cautious, out of respect to their feelings. Due to this, may the Army have the privilege of making any press releases beyond the point of discussing the subject?

CHAIRMAN CLARKE: That goes without question, General, We will issue no releases whatsoever. It is our custom not to.

GENERAL HASTINGS: Within the services, feeling seems to be developing as to the advisability of having two tombs in place of one tomb. Some feeling is also developing that the recognized veterans' organizations should be consulted as to the ethics of placing our second unknown serviceman with the first in one tomb, or continuing with the thinking which we have developed here of the two tombs. The one tomb would simplify the ceremonies and would be far less expensive, but might be considered by some veterans and others as a matter of trespassing, and even desecration. However, one of our major problems is that of handling the interments so that father and son of the two wars may rest together.

In proceeding with the very fine plans Mr. Rich has developed, we have wondered about the reaction of Congress to the destruction of the monument

which received many thousands of dollars in appropriated funds several years ago and was dedicated to all the dead of all our wars.

The thinking has not brought forward a definite policy within the Secretary's mind in so far as I know, to date. The Air Force, the Navy, and much of the Army have indicated preference for the one tomb plan. Some of our General Staff feel the veterans ought to have a choice in the subject. In view of this, we believe the review of Mr. Rich's plans by the Commission should be with the consideration of the possibility that we may have to submit still alternate ideas.

CHAIRMAN CLARKE: I might add at this point, General, that in the very early preliminary thinking on this, when we went out with representatives of your office and viewed the situation in Arlington, it was all sort of off the record and we were speaking our thoughts as they came to us, and I might say, just generally, that we have no definite views on the matter whatsoever. We are entirely of an open mind.

When the suggestion came for opening up the view from the back of the amphitheatre straight through to look out over Washington as one scheme which would involve the destruction of the Carrere-Hastings Building, we raised the question in our own minds as to the propriety of it, because, after all, our predecessors on this Commission approved of it at one time or other, and some of the architects, although not the members of the firm, who worked on it are still living.

Aside from that, the veterans' organizations which had to do with it undoubtedly have members still living, and it has always been a question in our minds as to whether, with a change in the Commission, we feel justified in destroying something that our predecessors have once approved. So, you have raised a question that is a very ticklish one in our minds, and while we might like to do a certain thing, there is a great hesitancy on our part about changing

things that our predecessors once had thought to be quite satisfactory, I should say eminently satisfactory, and just because tastes change is no reason why we should express our views by destroying what was in perfectly good taste thirty years ago.

So, we are very much of the same mind that you are, that whatever we do, we will be very cautious about it, and I can say--and you know it as well as I do--whatever we do, we are going to be criticized, so we want to have pretty firm ground to stand on before we move, and I think we are all of the same mind with respect to caution in the matter.

EXHIBIT B

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

February 17, 1949

Dear General Hastings:

At a meeting of the Commission of Fine Arts on February 11th an informal discussion took place regarding the proposed Tomb of the Unknown Soldier of World War II. The Commission recalled their understanding with you that no further action shall be taken in the matter until after another conference.

The Commission are of the opinion that a working model of the entire composition under consideration should be made covering the area beginning at the East end, at or near the retaining wall close to the circular fountain, to the driveway at the west side of the Amphitheatre. The Commission suggest a model at a scale of 1/16" = 1', which would make it about 4'-6" in length. The vertical scale should not be exaggerated.

It would be helpful to have the model prepared with a movable center section to show (a) existing conditions, (b) the scheme leaving the Museum in place with the steps removed and the facade simplified, and (c) the so-called "open scheme" with the Museum removed and the Amphitheatre revised to form an open lawn area in place of the rows of benches.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke
Chairman

Brig. Gen. Kester L. Hastings
Chief, Memorial Division
Office of the Quartermaster General
Department of the Army
Washington, D.C.

EXHIBIT B - 1

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

February 16, 1949.

Dear Mr. Crim,

The Commission of Fine Arts, at their meeting on February 11, 1949, gave careful consideration to your letter of February 7th, with its enclosure of a copy of a Memorandum from Mr. A. E. Demaray, Associate Director of the National Park Service, addressed to you on January 28th, advising that Undersecretary of the Interior Oscar L. Chapman has received an offer from an anonymous donor of a gift of from $5,000 to $25,000, for furnishings, such as a painting, in the White House.

The Commission respectfully advise that a most appropriate gift for the White House would be to have two marble busts made, each mounted on a suitable marble pedestal, of Washington and Jefferson by Houdon. They would replace the small plaster casts, copies of Houdon's Washington and Jefferson, which were placed in the niches in the Entrance Hall each side of the entrance to the Blue Room two or three years ago.

I may add that the Commission did not think it necessary to take this matter up with the Advisory Committee on Furnishings of the White House at the present time; it is one in which the Commission believe they would heartily concur.

A copy of this letter is being sent to Mr. Demaray.

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Honorable H. G. Crim
Chief Usher
The White House
Washington, D. C.

EXHIBIT C

COPY

THE COMMISSION OF FINE ARTS
WASHINGTON

February 16, 1949.

Dear Mr. Thatcher:

Your letter of February 8th received the attention of the Commission of Fine Arts at their meeting on February 11, 1949.

The Commission are not familiar with paintings by Greta Kempton and therefore cannot undertake to express an opinion on the subject.

The Commission suggest anyone of the following four painters for the proposed portrait of former Secretary of Agriculture Anderson:

Mr. Franklin Watkins, 683 Fifth Avenue, New York, N. Y.

Mr. Louis Betts, 912 Fifth Avenue, New York, N. Y.

Mr. Gardner Cox, 88 Garden Street, Cambridge, Mass.

Mr. Sidney E. Dickinson, 154 West 57th Street, New York,N.Y.

All of these painters are qualified to produce a work of art, which would be acceptable to this Commission.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Dr. Arthur B. Thatcher, Chief,
Office of Plant & Operations,
Department of Agriculture,

EXHIBIT D

COPY

THE COMMISSION OF FINE ARTS
WASHINGTON

February 16, 1926.

Dear Mr. Theobrer:

Your letter of February 6th received in absence of the Commission of Fine Arts at their meeting on February 15, 1926.

The Commission are not familiar with painting by Orpen exception and therefore cannot undertake to express an opinion on the subject.

The Commission suggest anyone of the following have painted for the proposed portrait of former Secretary of Agriculture Wallace:

Mr. Franklin Watkins, 603 Fifth Avenue, New York, N. Y.

Mr. Louis Betts, 212 Fifth Avenue, New York, N. Y.

Mr. Gardner Cox, 85 Garden Street, Cambridge, Mass.

Mr. Henry B. Hutchinson, 158 West 57th Street, New York, N.Y.

All of these painters are qualified to produce a work of art, which would be acceptable to this Commission.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Secretary.

Dr. Arthur R. Theobrer, Chief,
Office of Plant & Operations,
Department of Agriculture.

COPY

UNITED STATES
DEPARTMENT OF THE INTERIOR
OFFICE OF THE SECRETARY
WASHINGTON 25, D. C.

February 9, 1949.

Dr. H. P. Caemmerer,
Secretary, Commission of Fine Arts,
Washington, D.C.

Dear Dr. Caemmerer:

Pursuant to Order No. 2493 by the Secretary of the Interior, a departmental committee has been established to determine the practicability of installation, financing by contributions from employees, and design of a memorial plaque honoring those employees of the Department of the Interior who gave their lives in our country's wars. The Committee has acted upon its instructions and is preparing recommendations as to design and location.

Following is description of a design favored by the Committee and its proposed location:

Design: by Carl L. Cederstrand, A.I.A., Chief Architect of the Bureau of Indian Affairs, consisting of two stone insert tablets, identical as to design, each with a flower receptacle. Concealed illumination also is planned.

As the project memorializes the employees of the Department who gave their lives in the several wars of our country since the establishment of the Department (Civil War, Spanish-American War, World War I, World War II), two tablets are considered desirable, instead of one, to avoid overcrowding of inscriptions and to achieve a balanced effect. The architectural austerity and restraint of the design is felt by the Committee to be especially appropriate as no superfluous ornament appears. The impressive long lists of the actual names of those who made the supreme sacrifice are considered the most eloquent adornment possible for a solemn memorial of this particular character.

Location: one stone tablet attached in the recessed space of each of the East and West pylon outside walls bordering the steps at the South entrance of the Interior Department building.

The Committee would appreciate the advice of the Commission of Fine Arts, on design and location, before submitting its report to the Secretary of the Interior.

Very respectfully,

(Signed) Harry L. Raul, Chairman,
Interior Department Memorial
Committee.

EXHIBIT E

EXHIBIT 2

Interior Department Memorial
Committee.

(Signed) Harry I. Kent, Chairman.

Very respectfully,

The Committee would appreciate the advice of the Commission of Fine Arts, on design and location, before submitting its report to the Secretary of the Interior.

Location: One stone tablet attached to the reserve space of each of the east and west pylon outside walls facing the steps at the south entrance of the Interior Department Building.

The most elegant adornment possible for a solemn memorial of this particular character.

The artistic-structural austerity and restraint of the design is felt by the Committee to be especially appropriate as no superfluous ornament appears. The impressive long lists of the actual names of those who made the supreme sacrifice are considered of inscriptions and to achieve a balanced effect, desirable, instead of one, to avoid overcrowding, two tablets are considered war I, World War II), two tablets are considered Department (Civil War, Spanish-American War, World are of our country since the establishment of the Departments who gave their lives in the several

Is the project memorializes the employees of the

each with a flower receptacle. Concealed illumination also is planned.

Design: by Carl L. Oesterstead, A.I.A., Chief Architect of the Bureau of Indian Affairs, consisting of two stone insert tablets, identical as to design,

Following is description of a design favored by the Committee and the proposed location:

the Interior and is proceeding recommendations as to design and location.

Pursuant to Order No. 2492 by the Secretary of the Interior, a memorial plaque honoring those employees of the Department of the Interior who gave their lives in our country's wars. The Committee has noted upon departmental committee has been established to determine the practicability of installation, financing by contributions from employees, and design of a

Dear Mr. Secretary:

Washington, D.C.

Secretary, Commission of Fine Arts,

F. H. H. Carmichael,

February 5, 1945.

COPY

COMMITTEE ON THE INTERIOR

OFFICE OF THE SECRETARY

WASHINGTON 25, D. C.

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

February 14, 1949.

Dear Sirs:

The Commission of Fine Arts, at their meeting on February 11, 1949, gave careful consideration to the design submitted with your letter of February 9th, for a memorial plaque to honor those employes of the Department of the Interior who gave their lives in the wars of the United States. The Commission gave particular attention to the location proposed "in the recessed space of each of the East and West pylon outside walls bordering the steps at the South entrance of the Interior Department building." The Commission took note of the fact that there is to be a flower receptacle at the bottom of each tablet, and that concealed illumination also is planned.

The Commission disapproved the design, since in their opinion these tablets would mar the entrance to the building; and flower receptacles and concealed illumination would be objectionable. There is also the question of having adequate space for the names of soldiers dead of any war of the United States that might occur in the future.

The Commission recommend that the panels in the lobby of the C Street entrance to the building be used for marble tablets to comprise this War Memorial. As standard memorial tablets of this character, attention is called to the World War I Memorial Tablet of the Department of Agriculture and of the Interstate Commerce Commission. Prints of them are enclosed.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Interior Department Memorial
Committee, Harry L. Raul, Chairman,
Washington, D.C.

EXHIBIT E -1

COPY

THE COMMISSION OF FINE ARTS
WASHINGTON

February 14, 1949.

Dear Mr. Thorn:

The Commission of Fine Arts, at their meeting on February 11, 1949, approved designs for buildings to be built on the grounds of the National Arboretum, Department of Agriculture, as follows:

Superintendent's Residence,
Propagator's Residence,
Motorized Equipment and Storage Building,
Farm Machinery Storage Building,
Head and Greenhouses.

The Commission suggested that the location of the Boiler Room be changed so as to bring the chimney to the center bay of the Greenhouse.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. A. S. Thorn,
Acting Supervising Architect,
Public Buildings Administration,
Federal Works Agency,
Washington, D.C.

EXHIBIT F

DRAFT

The Commission of Fine Arts

WASHINGTON

February 24, 1949.

Dear Mr. Tyler:

The Commission of Fine Arts, at their meeting on February 24, 1949, approved designs for buildings to be built on the grounds of the National Arboretum, Department of Agriculture, as follows:

Superintendent's Residence;
Propagator's Residence;
Motorized Equipment and Storage Building;
Farm Machinery Storage Building;
Head and Greenhouses.

The Commission suggested that the location of the Service Road be changed so as to bring the chimney of the center boiler of the Greenhouses

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. H. S. Tyler,
Acting Supervising Architect,
Public Buildings Administration,
Federal Works Agency,
Washington, D.C.

DRAFT

COPY FOR:

THE COMMISSION OF FINE ARTS

WASHINGTON

February 14, 1949.

Dear Mr. Eggers:

With reference to your letter of February 10th, the Commission of Fine Arts, at their meeting on February 11, 1949, approved the revised location plan submitted by your Office for the Andrew W. Mellon Memorial Fountain.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. Otto R. Eggers,
Eggers and Higgins, Architects,
542 Fifth Avenue,
New York, New York.

Dear Otto:

Some of the members thought it would help the fountain if the height of the lower basin were increased in height say 8" or so. This is merely for your consideration.

Sincerely,

G.D.C.

EXHIBIT G

Dear Mr. Rogers:

With reference to your letter of February 17th, the Commission of Fine Arts, at their meeting on February 17, 1949, approved the revised location plan submitted by your office for the Bureau of Social Security.

For the Commission of Fine Arts:

Sincerely yours,

Secretary.

Mr. John L. Rogers,
Rogers and Taylor, Architects,
342 Madison Avenue,
New York, New York.

Dear Mr.:

Some of the drawings brought it would not be possible to approve it the height of the tower could be increased by about six or eight feet. This is merely for your consideration.

Sincerely,

Secretary.

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

February 21, 1949

Dear Mr. Root:

The Commission of Fine Arts, at their meeting on February 11, 1949, gave careful consideration to your Memorandum of January 25th, transmitting a copy of a letter from Congressman Clyde Doyle, of California, written to the Secretary of the Interior and urging that the Thomas Jefferson Memorial be permanently illuminated at night.

The Commission of Fine Arts have deprecated the flood-lighting of monuments and memorial statues in the National Capital over a period of many years. Flood lighting distorts the designs and makes them unsightly; needless to say that these monuments were not designed to be lighted by relatively low and concentrated light sources. The dome of the United States Capitol, which is floodlighted, is not within the control of the Commission of Fine Arts. An exception has been made by the Commission in the case of the Washington Monument to help protect it from being struck by airplanes. The Commission are of the opinion that no other monuments in Washington should be lighted at night, since in so doing we would detract from the importance of the Capitol dome and the Washington Monument.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke
Chairman

Honorable Irving Root, Superintendent
National Capital Parks
National Park Service
Department of the Interior
Washington, D.C.

EXHIBIT H

The Honorable
Page Two

Sincerely yours,

Clarence E. Clayton
Director

Enclosure

Commissioner, Public Buildings Service
National Capital Parks
Regional Park Chief
Department of the Interior
Washington, D.C.

COPY

The Commission of Fine Arts

Washington

February 24, 1949.

Dear General North:

The Commission of Fine Arts, at their meeting on February 11, 1949, were pleased to consider designs and models submitted by you and Mr. Harbeson, in behalf of the American Battle Monuments Commission, for World War II Memorials, as follows:

(a) Suresnes: The Commission approved the model, made by William and Geoffrey Platt, Architects, of New York City, for enlarging the Memorial Chapel of World War I. As to interior sculptural embellishments, the Commission approved the general direction and asked that these be given further study. The Commission urged retention of the allee of trees as an approach to the chapel.

(b) St.Avold Cemetery: The Commission approved the model of grounds and drawings of the chapel, by Messrs. Murphy and Locraft, Architects for this Cemetery. It was suggested that study be given to the use of high relief over the door instead of simply lettering, and also a method for getting on the roof for purposes of repair work when necessary.

(c) St.Laurent Cemetery (Omaha Beach Head): The Commission approved the scheme shown by model and drawings submitted by Messrs. Harbeson, Hough, Livingston and Larson, Architects for this Cemetery. The Commission advise using granite, instead of limestone, for the memorial chapel, in view of severe climatic conditions in the locality.

(d) Sculpture for the Memorial Chapel, Draguignan Cemetery: The Commission approved the model. As for the inscription, the Commission recommend using the one by Hervey Allen. The Commission also recommend that the panels be done in granite.

(e) The Commission of Fine Arts approve the appointment of Richard K. Webell as the landscape architect for the American Military Cemetery at Neuville en Condroz, France, collaborating with the architects.

(f) Sculpture for the American Military Cemetery at Cambridge, England: As to using a Cross and the Shield of the United States, the Commission of Fine Arts fel that there should be no objection to this if the Shield is so carved as not to throw shadows. The Cross should have a base.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Brig. Gen. Thomas North, Secretary,
The American Battle Monuments Commission,
Washington, D. C.

EXHIBIT I

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

January 24, 1949.

Dear Mr. Harbeson:

Your letter of January 17th has been received.

The Commission of Fine Arts approve the appointment of Arthur A. Shurcliff, of the firm of Arthur A. and Sidney N. Shurcliff, of Boston, as collaborating landscape architect with Mr. William T. Aldrich, architect, for the American Military Cemetery at St. James, France.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Clarke,
Chairman.

Mr. John F. Harbeson, Consulting Architect,
American Battle Monuments Commission,
Architects Building,
Philadelphia, Pennsylvania.

EXHIBIT I - 1

COPY

The Commission of Fine Arts

Washington

January 25, 1949.

Dear Mr. Harbeson:

Your letter of January 21st has been received.

The Commission of Fine Arts approve the appointment of Mr. Joseph Kiselewski as sculptor collaborator with Coolidge, Shepley, Bulfinch and Abbott, architects, of Boston, Mass., for the American Military Cemetery at Margraten, Holland.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Clarke,

Chairman.

Mr. John F. Harbeson,
Consulting Architect,
The American Battle Monuments Commission,
Architects Building,
Philadelphia, Pa.

Exhibit I - 2

COPY

The Commission of Fine Arts
Washington

January 26, 1949.

Dear Mr. Harbeson:

Your letter of January 13th has been received.

The Commission of Fine Arts approve the appointment of Michael Lantz as sculptor, in collaboration with Murphy and Locraft, architects, for the American Military Cemetery at St. Avold, France.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Clarke,
Chairman.

Mr. John F. Harbeson,
Consulting Architect,
The American Battle Monuments Commission,
Philadelphia, Pa.

EXHIBIT I - 3

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

February 3, 1949

The Honorable Robert G. Woodside
Acting Chairman
The American Battle Monuments Commission
The Pentagon
Washington, D. C.

Dear Mr. Chairman,

This is in acknowledgment of your communication of January 26th. On behalf of the Commission of Fine Arts, I wish to thank you for your generous remarks concerning our share in the work related to the program of World War II Overseas Cemeteries.

The members of this Commission are most appreciative of the splendid cooperation of your representatives, in particular, Brigadier General Thomas North and Mr. John Harbeson, your Consulting Architect. These gentlemen, as well as all of the other members of their respective staffs, have cooperated splendidly with the result that our part of the work has been one of the most pleasant tasks we have undertaken in a long time. We all feel that the results are going to be outstanding and we are sure that the Architects and the other artists engaged are most eminently qualified and enthusiastic in their respective assignments.

Kind regards.

Sincerely yours,

Gilmore D. Clarke
Chairman

EXHIBIT I-4

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

February 18, 1949

Dear Mr. Harbeson:

In connection with a proposed widening of Nineteenth Street and Constitution Avenue at the Pan American Annex, the Commission of Fine Arts, at their meeting on February 11, 1949, took note of your report that the Pan American Union does not wish to place curbs on the proposed new curb line inasmuch as the District of Columbia Government is not ready to pay for this work. In the circumstances, your Contractor should be requested to place the sidewalk up to the line of the inside of the proposed new curb.

I think it would be well to take this matter up with the Director of Highways, Office of the Commissioners of the District of Columbia, to ascertain the width and location of the proposed sidewalk.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke
Chairman

Mr. John F. Harbeson
Harbeson Hough Livingston and Larson
Architects Building
Philadelphia 3, Pa.

EXHIBIT J

Dear Mr. Peterson:

In connection with a proposed relocating of sidewalk along the Dorchester Avenue on the far western corner, the Commission of Fine Arts, at their meeting on January 17, 1940, took note of your report that the Pan American Union does not plan to place curbs on the proposed new curb line adjacent to the property of the United States of Columbia Government is not ready to pay for this curb. In the circumstances, your Contractor should be instructed to place the sidewalk up to the line of the inside of the proposed new curb.

I think it would be well to make this matter known to the Director of Highways, Office of the Commissioners of the District of Columbia, so ascertain the width and location of the proposed sidewalk.

For the Commission I have the honor to be,

Sincerely yours,

Secretary.

Mr. John J. Peterson
Assistant Engineer Highways & Traffic
Municipal Building
Washington, D.C.

COPY

The Commission of Fine Arts

Washington

February 18, 1949.

)ear Mr. Lynn:

At a meeting of the Commission of Fine Arts, held on February 11, 1949, Mr. Francis Sullivan submitted in your behalf samples of meterials proposed for renovating the United States Senate and the House of Representatives chambers. Mr. Harbeson was present during the discussion.

The Commission were informed that Tavernelle marble cannot be had and to take its place Hauteville (French) marble is proposed, being nearly the same color but without the graining.

The Commission of Fine Arts approve the use of Hauteville (French) marble, as proposed.

Regarding the use of nylon or silk fabrics, the Commission prefer the use of silk, but before taking final action in the matter the Commission suggested to Mr. Harbeson it be made the subject of further inquiry and study. Mr. Finley informed the Commission that silk was used for walls in the National Gallery of Art, and, because the building is air-conditioned (as is the Capitol) it is clean, and it hasn't spotted nor faded.

The Senate clock should be kept to the first-floor level.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Hon. David Lynn,
Architect of the Capitol,
Washington, D.C.

EXHIBIT K

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON, D.C.

145 East 32nd Street
New York 16, New York
February 3, 1949.

Mr. Robert C. Horne
Acting Assistant Superintendent
National Park Service
U.S. Department of the Interior
Washington 25, D.C.

Re: Artigas Statue

Dear Mr. Horne:

Thank you for your letter of January 31st with enclosures, all related to the above. It is my suggestion that you thank the Minister of Uruguay and Mr. Mario Paysse-Reyes for the latter's contribution as expressed in the suggested plan and elevation for the statue. It would be appropriate also to add, I should think, that the services of the Architects for the Pan American Annex - Messrs. Harbeson, Hough, Livingston and Larson - have been engaged to prepare studies and ultimately contract drawings and specifications for this work. Further that you are submitting the plans prepared by Mr. Mario Paysse-Reyes for the consideration of the Architects above referred to. In the circumstances I think that this is about all you can do.

I might add, for you confidential eye, that it is my opinion that the pedestal proposed by Mr. Mario Paysse-Reyes it not simple enough, and I am sure the Architects whom you have engaged will agree with me. Further I am sure that such elm trees as are located along Constitution Avenue and form an element in the row of trees along that Avenue should not be removed. I do not know what a "ceibo" or "ombu" tree is. It may have leaves as big as "elephants' ears" which some of our less discerning friends use as a bedding plant. If this is the case the leaves of the tree would certainly be out of scale with the leaves of the elms.

I shall leave all the delicate matters of protocol to you.

Very truly yours,

Gilmore D. Clarke
Chairman

EXHIBIT L

COPY

THE WHITE HOUSE

WASHINGTON, D.C.

Mr. Robert C. Horne
Acting Assistant Superintendent
National Park Service
U.S. Department of the Interior
Washington 25, D.C.

Dear Mr. Horne:

Thank you for your letter of January 31st with enclosures, all related to the above. It is my suggestion that you take the Minister of Uruguay and Dr. Mario Payssé-Reyes for the Director's consideration as the suggested plan and elevation from the plans. It would be appropriate also to add, I should think, the secretaries of the Architects for the Pan American Annex - Messrs. Harbeson, Hough, Livingston and Larson - have been engaged to prepare studies and preliminary contract drawings and specifications for this work. Perhaps they you are submitting the plans prepared by Dr. Mario Payssé-Reyes for the consideration of the Architects above referred to. In the meantime I think that this is about all you can do.

I might add, for your confidential ear, that in having public the pedestal proposed by Dr. Mario Payssé-Reyes it not shown enough am sure the Architects whom you have engaged will agree with me. I am sure that this type as are located along that avenue should form an element in the row of trees I do not know what a "cedro" or "ceiba" tree is. as "eleph-tus" ears' clean cans of our less discomfit bedding plant. If this is the case the leaves of the be cut of scale with the leaves of the elms.

I shall have all the collateral matters discussed

Very truly yours,

Clinton L. Taylor
Architect

CLT:LT

COPY FOR THE COMMISSION OF FINE ARTS

The Regents of the Smithsonian Institution, The Commission of Fine Arts, and Miss Katharine N. Rhoades, or Mrs. Eugene Meyer, as provided in Paragraph 4 of the Codicil to the Will of the late Charles L. Freer, have examined the following objects:

1 Manuscript, Gospel. Armenian, 12th century.

1 Bronze - "Dark Qarrior of the North"
Chinese, Period of the Warring States.

1 Wooden door - two panels. Persian, A.D. 1148.

1 Wooden door - two panels. Persian, 13th century.

1 Stone frieze, with four scenes of the life of Buddha, in 7 pieces. India, Gandhara, A.D. 3rd century.

2 Silver doors. Persian, 14th century.

returned to mer Feb. 4/49

1 Covered lacquer box, inlaid. Chinese, K'ang-hai period, 17th century.

1 Figurine - female dancer. Chinese, T'ang dynasty.

1 Pottery plate on three feet. Chinese, T'ang dynasty.

which have been recommended for purchase for the Freer Gallery of Art by Mr. A. G. Wenley, Director, and they hereby approve the purchase.

Jan. 17, 1949 A. Wetmore, Secretary
For the Regents of the Smithsonian Institution.

(SGD.) Gilmore D. Clarke, Chairman,
For the Commission of Fine Arts

Jan. 17, 1949 Katharine N. Rhoades

EXHIBIT M

Jan. 17, 1942 Katharine M. Holmes

For the Committee on Fine Arts

(MC) Gilmore, Clerk, Committee.

For the Committee on Fine Arts

Jan. 17, 1942 C. Gilmore, Secretary.

The Regents of the Smithsonian Institution, [illegible] of Tube
Tube, and Tube Katharine M. Rhodes, of Box. Tiger's Foyer, is provided
in Paragraph 1 of the Period 11 of the late Martha L. Pre-
have examined the following objects:

1 Manuscript, Gospel. Armenian, 11th century.

1 Bronze - "Dark Spirit of the Desert"
Chinese, Period of the Warring States.

1 Wooden door - two panels. Persian, 1.3. Tile.

1 Wooden door - two panels. Persian, 13th century.

1 Stone frieze, with four scenes of the Life of
Buddha, in 7 pieces. India, Gandhara, 2.3.
3rd century.

1 Silver score. Peruvian. 14th century.

1 Covered teapot box, Dutch. 17 lines.
Blue-Red period, 17th century.

1 Figurine - female dancer. Chinese, Tang
dynasty.

1 Pottery plate on three legs. Chinese, Tang
dynasty.

Which have been recommended for purchase for the Freer Gallery of
Art by Mr. E. Keeling, Librarian, and they hereby authorize his
purchase.

Jan. 17, 1942 C. Gilmore, Secretary.

For the Regents of the Smithsonian Institution.

[Public Law 203—80th Congress]

[Chapter 270—1st Session]

[S. J. Res. 129]

JOINT RESOLUTION

To provide for the appropriate commemoration of the one hundred and fiftieth anniversary of the establishment of the seat of the Federal Government in the District of Columbia.

Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, That, to provide for the appropriate commemoration of the one hundred and fiftieth anniversary of the establishment of the seat of the Federal Government in the District of Columbia in the year 1800, there is hereby established a commission to be known as the National Capital Sesqui-Centennial Commission (hereinafter referred to as the "Commission") and to be composed of fifteen Commissioners, as follows: The President of the United States, who shall be ex officio Chairman; the President pro tempore of the Senate and the Speaker of the House of Representatives, ex officio; three Senators to be appointed by the President pro tempore of the Senate and three Representatives to be appointed by the Speaker of the House of Representatives; three residents of the District of Columbia to be appointed by the President after receiving the recommendations of the Board of Commissioners of the District of Columbia; and three prominent citizens residents in the District of Columbia at large to be appointed by the President. The Commissioners, with the approval of the Chairman, shall select an Executive Vice Chairman from among their number.

Sec. 2. It shall be the duty of the Commission, after promulgating to the American people an address relative to the reason of its creation and of its purpose, to prepare a plan or plans and a program for the signalizing the one hundred and fiftieth anniversary of the establishment of the seat of the Federal Government in the District of Columbia; to give due and proper consideration to any plan which may be submitted to it; to take such steps as may be necessary in the coordination and correlation of plans prepared by State commissions or by bodies created under appointment by the governors of the respective States and Territories or by representative civic bodies; and, if the participation of other nations in the commemoration be deemed advisable, to communicate with the governments of such nations.

Sec. 3. When the Commission shall have approved of any plan of commemoration, then it shall submit such plan, insofar as it may relate to the fine arts, to the Commission of Fine Arts for its approval, and, insofar as it may relate to the plan of the National Capital and its history, to the National Capital Park and Planning Commission and the Board of Commissioners of the District of Columbia for their joint approval, and in accordance with statutory requirements.

Sec. 4. The Commission, after selecting an Executive Vice Chairman from among its members, may employ a director and a secretary

and such other assistants as may be needed to organize and perform the necessary technical and clerical work connected with the Commission's duties and may also engage the services of expert advisers without regard to civil-service laws and the Classification Act of 1923, as amended, and may fix their compensation within the amounts appropriated for such purposes.

SEC. 5. The Commissioners shall receive no compensation for their services, but shall be paid actual and necessary traveling, hotel, and other expenses incurred in the discharge of their duties, out of the amounts appropriated therefor.

SEC. 6. The Commission shall, on or before the 2d day of January 1948, make a report to the Congress, in order that further enabling legislation may be enacted.

SEC. 7. The Commission shall expire December 31, 1952.

Approved July 18, 1947.

RECEIVED
THE COMMISSION OF FINE ARTS
WASHINGTON, D.C.
MAR 8 1948
NOTED

PLANS FOR THE SESQUICENTENNIAL

FRIDAY AFTERNOON SESSION

February 11, 1949

The meeting reconvened at 3:00 o'clock, Chairman Clarke presiding.

(The following joined the meeting at this point:)

Edward Boykin, Director, Sesquicentennial Commission, Archie P. Burgess, representing Leon Chatelain, Jr., Merle S. Sager, Chief Planning Division, National Capital Parks, Harry T. Thompson, Assistant Superintendent, National Capital Parks.

MR. BOYKIN: I am supposed to get up a show for the Sesquicentennial celebration, if you can call it that. I was brought into the picture during the first week of last July. Within a short time after that the Sesquicentennial Commission reached a decision. There were two decisions they could have made. One was whether they would have a celebration which was functionary; in other words, silk hat and striped pants, or else have a celebration that would have a material part and could be sellable and would seek to serve a very fine purpose. So the Commission decided that the second was the thing to do and I was directed to give some thought to it, which I did.

I went back to the Commission within a month and a half and told them that my thought on the thing was to build a celebration that would be based on what the nation stands for--its accomplishments, its traditions and its history. The Commission adopted it and told me to proceed accordingly. That involved a number of things; first, how to do it. The first decision made by the Commission was to invite the states to have a part in this thing. I was directed to send an invitation to the governors of all the states to participate in the sesquicentennial setup and establish state exhibits, giving the history of the state, its accomplishments, and the rise of the state from the wilderness.

We received responses from twenty-five states. Some of them did not answer. One or two of them raised questions. At the moment about forty-two or forty-three states are committed and two territories, Alaska and Hawaii. It looks as if all the states will want to come in. That brought the question of

EXHIBIT N

Plans for the Celebration.

Third Annual Event.

February 11, 1[illegible].

The meeting was convened at 2:00 o'clock, Chairman Derby presiding.

(The following joined the meeting at [illegible] o'clock:

Edward Hopkin, Director, Geophysical Observatory, Mobile [illegible].
Burgess, Representing Leon Chatelain, Jr., Paris [illegible]. Dayer, Chief
Planning Division, National Capital Parks, Henry F. [illegible] Thomas,
Assistant Superintendent, National Capital Parks.

MR. BOYKIN: I am supposed to get up a plan for the sesquicentennial celebration, if you can call it that. I was brought into the picture during the first week of last July. Within a short time after that the Sesquicentennial Commission reached a decision. There were two decisions they could have made. One was whether they would have a celebration which was theoretically in other words, only having extended parts, or else have a celebration that would have material part and could be suitable one would seek to serve a very fine purpose. So the Commission decided that the second was the thing to do and I was directed to give some thought to it, which I did.

I went back to the Commission within a month and a half and told them what my thought on the thing was to build a celebration that would be based on what the Mexican should not--the accomplishments, the traditions and the history. The Commission adopted it and told me to proceed accordingly. That involved a number of things; first, how to do it. The first decision made by the Commission was to invite the states to have a part in this thing. I was directed to send an invitation to the governors of all the states to participate in the sesquicentennial setup and celebration state exhibits, giving the history of the state, its accomplishments, and the rise of the state from the wilderness.

We received responses from twenty-five states. Some of them did not answer. One or two of them raised questions. At the moment about forty-two or forty-three states are committed and two territories, Alaska and Hawaii. It looks as if all the states will want to come in. That brought the question of

where to put the states' exhibits and the size to make them . It was decided that it would not be practicable to ask them to spend money to set up buildings, and the decision was to try to erect a state building of some kind to stay up long enough to get through the Sesquicentennial and to house all of the state exhibits. That brought up the question of size and we had some discussions on that. Then again, certain of the departments were asked to set up exhibits, so the people could see how the government operated. Accordingly, I sent out invitations to all of the major departments of the government and to many of the agencies. They all responded. One responded in the negative. That was the Department of the Interior, which said it did not have any money and did not want to have a hand in it. That again brought up the question of where to house the exhibits.

It could be that each exhibit by a department could have been placed in some building within the department, but the Commission seemed to feel they should have a building for it as part of the general scheme of things and embark on a show of some kind. We may call it a pageant, for want of a better word.

Then I invited Mr. Paul Green here. He talked to you gentlemen once before. We talked to him at great length. He has been to see us four times. He has agreed to write for the Sesquicentennial on the basis of no profit and no pay what he calls a symphonic drama, which will partake of the same elements that are present in his "Common Glory" at Williamsburg. It is most likely that the central romantic figure, or the appealing figure, will be George Washington, but it will bring in all of the creation of this city as the national capitol and the District. That involved a place to put the show.

So we have given a lot of thought as to the place to put the show. Then there are two or three other things that have come into the thing. The law said that foreign nations could be invited if the Commission thought so. The Commission thought so, and the State Department did send out invitations to fifty-seven nations, but I don't think, personally, there will be much of a response

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So we have given a lot of thought as to the place to put the stone.

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from that. I don't think the State Department does, either. But, at the moment, this Commission has given thought to two buildings, one a state building, and one a building for the government departments, as well as some sort of an amphitheater where we can put this show on, and possibly a reviewing stand.

That then brought up the question of place and, frankly, the first place that we thought about was around the Washington Monument. May I say that if those grounds are sacrosanct, then the Sesquicentennial Commission would be delighted to put their buildings on the Mall, if that is permitted.

At the request of the Commission, about three months ago, I contacted Mr. Root. He told us when we got our plans, to submit it to him. We submitted it to him and his associates yesterday. The law says we must submit these plans to you. We are here to submit them and I would like to say before they are submitted that we are prepared, if the Monument grounds are not available, with slight variations, to put them on the Mall, if that is possible.

May I say also that anything that we propose to do is temporary. Mr. Chatelain said the other day, in talking to the Commission, if they weren't taken down in two years, they were going to fall down in three, so at least they will be gotten out of the way.

The law has been written in such a way that it says that these things must come down within six months. I emphasize the temporary character of the buildings because that is the only thing we have in mind. If, after the amphitheater is put up, it is found to serve the purpose, and the powers that be want it to stay where it is, that is very well with the Commission, but it has nothing to do with that decision.

We would like very much to go ahead, providing the general type of building we want to put up is acceptable to you gentlemen. We will go ahead and do it provided Congress gives us the money.

On the money side, in his budget recently, the President recommended one

illion and a half dollars for us. We had asked for three. It is very possible e will get three, from what I understand. But, at least, we have the sympathy of he Budget Bureau and I think a certain amount of sympathy from the President. he President launched this thing, as a matter of fact, last March in his own ffice. At that time he expressed the hope that it was going to be something, nd we have simply tried to follow out what he seemed to want at that time.

With those words, I would like to turn you over to Mr. Burgess, to how you what we planned. These show the buildings surrounding the Monument, but, f it is not acceptable on those grounds, we will be delighted to go to the Mall.

EXHIBIT N

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

February 14, 1949

Dear Mr. Boykin:

The Commission of Fine Arts, at their meeting on February 11, 1949, were pleased to consider the designs by Leon Chatelain, architect, of Washington,D.C., which you submitted in behalf of the National Capital Sesquicentennial Commission for an Exposition Building and other related buildings, to be built for the forthcoming National Capital Sesquicentennial Celebration to be held in this city during the year 1950.

The Commission regard the designs for the buildings generally satisfactory in character and will be glad to give further consideration to these designs when they have been adopted for a satisfactory site.

In the matter of location, the Commission disapprove the erection of exposition buildings on the Washington Monument Grounds, or on the Mall, suggested as an alternate location. The Commission do not favor the erection of temporary buildings on the Mall nor on the Washington Monument Grounds, since they would detract from the beauty of the Central Composition of the Plan of Washington. In the opinion of the Commission, many people will come to Washington for the first time in 1950; they will wish to view the Central Element in the Washington plan as it is, rather than encumbered with temporary structures.

The Commission do not deprecate the construction of temporary structures for the purposes you have outlined and have heretofore expressed themselves in favor of an out-of-door theatre for a "Pageant on Washington", but the Commission feel that these should take a secondary place to the city itself.

The Commission recommend that the proposed temporary buildings be built in West Potomac Park, west of the Tidal Basin and south of Independence Avenue. At this location the buildings would not be far from the Lincoln Memorial, which is visited by millions of citizens annually. The location also provides ample automobile and bus parking facilities.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. Edward Boykin, Director
National Capital Sesquicentennial
Commission
Washington, D.C.

EXHIBIT O